



NOW THEN

JAMES GREEN | MICHAEL PALIN | SCOR-ZAY-ZEE
A MAGAZINE FOR SHEFFIELD | ISSUE 86 | FREE



NOW THEN

IS A **FREE**, **INDEPENDENT MAGAZINE PUBLISHED IN SHEFFIELD AND MANCHESTER. IT IS ALL ABOUT SUPPORTING INDEPENDENCE IN ART, TRADE AND CITIZEN JOURNALISM. LOCAL PEOPLE ARE STRONGLY ENCOURAGED TO CONTRIBUTE AND EACH MAGAZINE INCLUDES ARTWORK FROM A DIFFERENT FEATURED ARTIST.**

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EDITORIAL

What a couple of months. The Festival of Debate has gone better than we could have imagined, with over 40 events taking place all across the city. The level of discussion and audience interaction has been really heartening. Thank you to audience members, volunteers and event co-ordinators. Stay tuned to festivalofdebate.com for event write-ups, photos and more.

Elsewhere, we will be upgrading the Now Then Discounts App with new features in the coming weeks, and Abbeydale Brewery are making us another beer for our 7th birthday.

This month we've got plenty to get your teeth into, including art from linocut local James Green and an interview with Michael Palin ahead of his appearance at Doc/Fest next month. Lots more inside.

SAM

sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It's about supporting the things that make a community what it is – creativity, cooperation, collaboration, conscience and consciousness.

Anyone can contribute to the magazine both online and off, remotely and in person, in support or in opposition - the discussion is what matters.

We want you to write for Now Then. Get involved.

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Evolutionprint



SHOWROOM
WORKSTATION
SHEFFIELD



LOCALCHECK

ACCESS SPACE: DO IT ANYWAY

.....

Access Space is a long-running arts and technology charity, opposite the Rutland Arms on Sidney Street. From 15 to 17 May it's running Do It Anyway, a mini-festival with the international Pixelache network. It's a weekend of free experimental audio, tech, music and visual arts, workshops and activism.

For some people, the word 'charity' is a turn-off. But Access Space is different. To thousands of people it's been a flagship for unique and inspirational DIY experimentation. It offers various kinds of training, meeting space, arts events, and a workshop equipped with resources like laser cutters and 3D printers for anyone to use. It champions free, open source software and new technology, like the Raspberry Pi mini computer. Access Space is about open learning based on fun, not a curriculum. It's definitely not a college. It's a new type of organisation, a resource bank of tools and skills. It's a place for people to meet, not as customers, but as participators and experimenters, just for fun. It sails its own course, uncharted by agendas like job creation or work skills. It's a rare space outside the harshness of capitalism, a pioneering part of the gift economy.

Last year, Access Space hit a funding crisis, surviving only with 'structural adjustment' and shorter opening times. Like most charities, it has found its year-on-year grants turned off since the 2008 crash. In the stormy seas of 'austerity', both government and charitable trusts have slashed support. The daily open-door media centre sadly closed in November, because the money dried up. It had been going for 14 years. A huge number of volunteers were involved, making art, renovating donated computers, helping people with technology, and generally running the place.

In Sheffield, like the rest of the country, voluntary sector organisations are going to the wall and the implications are huge. The so-called 'third sector' accounts for a significant chunk of all work done in this country, ranging from charity shops to conserva-

tion, from care work to artwork, and far more. This unmeasurable part of the economy helps the social and mental health of our society, while penny pinchers cut funding and insist that profitability is paramount.

People volunteer for any number of good reasons, including enthusiasm, making new friends, doing something new, therapy, learning skills, filling a CV, and simply 'doing good'. But paid staff are needed and there are other costs which can't be met with fresh air. Only small groups manage entirely on goodwill. David Cameron's proposal of three days' paid voluntary work per year for 15 million people isn't going to help much. It might suit low-skilled tasks like litter-picking, but most organisations need longer term volunteers willing to commit and learn.

"Making something reminds you that you're powerful, and that you can actually make a change," says Catherine Flood of the V&A Museum's exhibition Disobedient Objects, summing up how empowering the DIY approach can be, especially when shared.

The modern world makes it easy to become passive, isolated, and dependent on employers, shops and councils to provide. Around two thirds of people don't do any voluntary work outside the home. Some have little time or money for a social life. Existence reduced to merely work, shopping, consumption, sleep and back to work again cannot be good for the soul. As inventive, creative, free people, taking back into our own hands the material and technical realities of life is a real buzz. Places like Access Space open the doors of possibility by supporting and encouraging people who want to make things and experiment. Workshop leader John sums it up as "innovation, engagement, independence". If this floats your boat, check it out.

access-space.org | alt-sheff.org

SHEFFIELD ANARCHIST BOOKFAIR

16 MAY | 10AM-6PM | SHOWROOM WORKSTATION

Annual political event showcasing radical booksellers, distributors, independent presses and political groups from around the country, as well as films, talks, workshops and usually a lively after party. sheffieldbookfair.org.uk

BROOMHILL FESTIVAL

5-21 JUNE | BROOMHILL, S10

Broomhill is a community which knows how to run a festival in style. Two whole weeks of events at various venues, including performances, music and dance, exhibitions, talks, literature, heritage and family events. And it all raises cash for local charities. broomhillfestival.org.uk



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IAȘI

SOCIAL BUSINESS EXCHANGE

.....

When I applied to go to Iași, a city in eastern Romania, to take part in a youth exchange programme, I had almost no idea what I was letting myself in for.

All I knew about the EU-funded exchange was that it would bring together groups of young people from the UK, Romania, Estonia and Turkey to learn more about social enterprises – that is, organisations that use commercial strategies to boost human and environmental wellbeing, rather than shareholder profits – in the hope that we would then be inspired to develop our own businesses.

I applied to take part because I co-run my own fledgling social enterprise, the Edge of the Universe Printing Press, and because I had worked before with Youth Discovery Ventures, the Sheffield-based organisation who co-ordinated the UK's involvement in the programme. I had very little idea of what to actually expect from the exchange, especially about the country I was going to.

Before I got there I didn't even know how to say the name of the city where we were staying (for the record, Iași is pronounced 'yash'). Beyond overhearing the occasional rant about benefit tourists, the main perspectives on Romania I had heard were from older people who had once been there to do charity work. "It's much less developed than the UK," I had been told. "You might find it shocking."

This stereotype, unsurprisingly, turned out to be false. Since 2000 Romania has benefitted from prolonged economic growth, and Iași is a busy, student-filled, working city. The visibility of poverty there seemed little different than it is in the UK. Coming from Sheffield, a city where homeless people rub shoulders with Waitrose shoppers, I wasn't a stranger to the starkness of 21st century inequality.

It's a cliché that travel expands the mind, but one that the exchange proved to be totally, vitally true. Whilst social enterprises contribute billions to the UK economy, they are far less established in other European countries. The Turkish participants told us that social enterprises don't really exist in their homeland at all. Being able to learn alongside them helped me to see social enterprise anew, and I began to really understand the importance of what these kinds of organisations can achieve. I also grasped the incredible privilege – so seemingly natural that I had never really noticed it before – of being born in an English-speaking country.

Perhaps it was because Romania only joined the EU eight years ago, or because communism is still a recent memory, but all the Romanians I worked alongside were incredibly optimistic

about their country's new direction and the positive changes that each of us could enact. And it wasn't blind optimism, either. Suportis, the Romanian social enterprise that organised the entire exchange, was staffed entirely by intimidatingly accomplished young people.

The energy and enthusiasm of the other participants was a welcome break from the cynicism and self-deprecation that seems to typify my generation in Britain. Their attitudes were infectious. By the end of the exchange, I had not only equipped myself with a dazzling array of new international swear words, but was filled with hope about what my business could achieve. Being Sheffield-based, we're fortunate that we can continue to benefit from Youth Discovery Ventures' help, with their Lead The Change funding providing support to enterprise start-ups.

Europe's austerity budgets have made immigration one of the key issues in the approach to the general election, and previously-ignored mutterings about our EU membership are now gaining worrying traction. Having been so inspired by this exchange, it makes me nauseous to think that our government would consider cutting other British youths off from these kinds of life-changing experiences. I can only hope that other European countries won't limit our freedom of movement as brutally as we're threatening to do to them, because if the UK ever does leave the EU, I won't really fancy sticking around.

Sarah Christie



Photo by Adelina Luca

youthdiscoveryventures.co.uk



#PERIODPOSITIVE

TIME TO END THE HESITATION AROUND MENSTRUATION

.....

Hey Sheffield, we can talk about periods, right? We're cool with this. Because in Sheffield we tell it like it is. Just like in Brooklyn, where I'm from.

When I was growing up, you learned about periods from a little booklet from the tampon lady, and she gave you free samples too. When you went to the shop, you saw the same brands they gave out in school and you tried to save up and buy them, because you didn't want the other girls – or, even worse, a boy – to think you were cheap, and you certainly didn't want to leak. Why did I think that leaks were a fate worse than death, periods were awful, and boys were not to be told? Easy. I read the little booklet, saw the ads on telly and in magazines, and listened to my friends and teachers, who were mainly repeating stuff from the little booklet.

Things were similar in Sheffield back then too, and were pretty much the same when I started teaching here a few years later. Pad and tampon companies still give out freebies and booklets to a lot of schools in the hope of creating brand loyalty, and the booklets and packaging (and the ads that go along with them) still use words like 'secret' and 'whisper'. Some schools use them, because menstruation isn't a topic a lot of people are confident plunging head first into, and it's not really covered in teacher training college.

After doing some comedy projects about old advertising messages (bit.ly/periodpositive), I decided to be brave and challenge the stigma at my school. I looked at what was wrong with the way I was taught and I decided to try to undo it. And there was a lot to undo. I went back to uni and studied menstruation education for my Master's degree, and then I started the #periodpositive project. I designed my own lesson plans and got permission from parents to try them out and get feedback from my students.

The students' responses were amazing. They had loads of questions and they were eager to learn. After my studies, I joined DECSY's awesome Gender Respect Project, which allows volunteer teacher researchers to create and test resources on all kinds of topics that challenge gender stereotypes across a wide variety of subjects, all over the city. The other teachers have some amazing projects going on and you should check out their blogs.

I've been trying out ideas and getting feedback from the other teachers, like Rebecca Stothard at Handsworth Grange, who wants students to be "informed, not influenced" about

menstruation management. She doesn't use the branded stuff anymore either, and we've been working together to develop some engaging resources about the pros and cons of reusables like cloth pads and menstrual cups. Funny, those booklets from tampon companies conveniently don't mention them.

Carol Perry at King Edward VII School, who also runs theCHAT project, reports "embarrassment and some misunderstanding around periods for young people. It's important that they see periods as a completely normal part of life and have good information."

Another colleague, Boo Spurgeon, states it plainly: "We simply need to normalise bodies and what they do, and talk about them in an ordinary and matter of fact kind of way. Being unembarrassed and comfortable around these subjects ourselves makes young people comfortable too."

She raises something important – our attitudes affect the next generation. We need your help too. To be #periodpositive, you don't need to love periods, or even have them. All you need to do is be willing to talk frankly and openly, and seek out info if you want to find out more. And handily, there is a day designed to help you do that.

Menstrual Hygiene Day is on 28 May. It's happening all over the UK and all over the world with the help of people who all want to challenge menstrual taboos and end the hesitation around menstruation. Come join us in Sheffield and get #periodpositive.

Chella Quint

#PERIODPOSITIVE FOR MENSTRUAL HYGIENE DAY

28 MAY | THEATRE DELICATESSEN

11am-4pm – Activities, games and information. All ages (free)

8pm-10pm – Adventures in Menstruating with Chella Quint
– Comedy show and fundraiser for #periodpositive, Irise International and Sexpression UK for Menstrual Hygiene Day 2015.
16+. Doors 7.30pm. Tickets at periodpositive.com



MICHAEL PALIN

THE MEANING OF LIVE

Michael Palin has achieved many titles over the years - globe-trotter, accomplished author, presenter, actor, comedian, CBE. It's no wonder he remains one of the UK's best loved sons.

Born and raised in Sheffield, Michael went on to study Modern History at Oxford University, before making a name for himself writing and performing in one of the most successful comedy groups in history.

Monty Python struck a chord for a whole generation, and after parting ways almost 35 years ago, they reunited late last year for a string of shows in London. Selling out the first show of ten in just 44 seconds, the Pythons proved that they are just as popular today as they were back then.

I spoke to Michael ahead of **The Meaning of Live** screening and Q&A event at the Crucible on 10 June as part of this year's Doc/Fest.

How did The Meaning of Live documentary come about and

how did Roger Graef become involved?

We decided that it would be good to have a documentary to show the actual making of **One Down Five To Go**. We started very early on, perhaps back in November 2013, and we had some good work. Then what happened was Roger Graef got involved. A long time ago we all worked on the Amnesty show and he took over the filming of it. He is a very experienced documentary filmmaker.

Returning to the stage after 35 years, did you find yourselves immediately slipping back into old roles and routines within the group?

We found that getting back on stage was very easy. The fears just slipped away and it felt very fresh, which was a relief. The anxiety of playing a show at the O2 is the size of it, because the comedy might be difficult to put across. But we were able to play the sketches very well and the timing wasn't affected by the amount of people watching.

It was really good fun to perform on stage again and get back that joy of comedy. Python was about six people, before Graham sadly left us, mucking about and having a good time, and that had to be recaptured for the show. We were motivated by this need. If we were doing it to earn a bit of money, the audience would have known and it would have been a less successful evening.

You mention Graham Chapman and it is something you address in the film, but how would he have felt about the reunion? Was his passing one of the reasons it's taken so long

Gilliam in, who did some wonderful animation and took it from one strange place to another. At the time we didn't have high ratings, so we never knew how successful it would be.

Is this something you can see yourself returning to having done the live shows or is that it for Python live?

We have no plans to reproduce the show and I personally don't think we ever will. It was a very expensive show to make. We decided that these would be our last ten shows and that we'd go out with a bang. We performed to our best back then and I wouldn't want to see us trailing the world doing the show reluctantly. Python, on the other hand - we see each other often, meet up and sometimes do business together.

You toured last year to promote your recent book of diary entries, Travelling to Work: Diaries 1988-98. How did you find that and do you have any plans for future writing?

I really enjoyed the tour. I find myself going back to stage work and working with live audiences is where I began, pre-Python. I enjoy being in front of an audience and the great thing is that it's different every night. The audiences have come to see you so there's a warmth and appreciation. They want to hear and see you talk about things. Yes, I am hoping to do another later in the year, so the planning is in motion.

You headed the cast in the BBC supernatural drama Remember Me last year. How was this different from other roles you've taken on? Was it refreshing to step away from comedy?

I've always enjoyed doing different things because I get

“THE FEARS JUST SLIPPED AWAY AND IT FELT VERY FRESH”

for you to get back together?

I think Graham would have loved being on stage with us, and it was great that we could integrate him into the show. There was a real presence and I think the audience picked up on that.

There were various reasons why we didn't do something sooner. I can only speak for myself, but I always felt that not having Graham there was a real problem. He was a big part of the great sketches and he was a terrific actor. It's a bit like a six legged table. If you take one away, it's not quite right. Until now we never found a satisfactory way to integrate Graham into the show. There were discussions about getting someone else in, but we didn't think that would be right. It's another great example of the way that technology has changed. We were able to get Graham onto the screen, in the show, so we felt that we had done him proud.

Python is still something that's quoted and loved today. Starting out, did you think that it fitted in with comedy shows of that time or did you know that this was something different?

We wanted to make the show different. John Cleese and Graham [Chapman] had worked on **At Last the 1948 Show**, which had elements of Python, and myself, Terry Jones and Terry Gilliam worked on **Do Not Adjust Your Set**, which was a children's comedy show and there were elements of Python humour there.

What we were trying to do when Python started was change the format of television. There was **Dad's Army** and **Morecombe and Wise**, which was good stuff, but we wanted to switch it up. Sketches had to have a beginning, a middle and an end. We wanted the titles in the middle and upside down. So we got Terry

quite bored easily. I'm fortunate to have done all the things I've done over the years. Some have worked and some haven't. The role for Remember Me came completely out of the blue. From the moment I read the script I was on board. I thought he was a fascinating character.

I've always been drawn to ghost stories, but it's a tricky thing to do. You can't give things away too early on. So I met the director, who I like very much, and it had a terrific supporting cast. I got some nice compliments about the acting, but many people said, "You were quite nasty," and I thought that was good. It's a nice antidote to the bland, nice Michael Palin that gets lobbed at me now and then. It was a pleasure to do from start to finish.

Maybe this could be the start of the new, nasty Michael Palin?

Well, acting is what I've always loved doing and started off doing. You just have to pick and choose the parts that come your way and hope that it's the right part at the right time.

Jess Peace

Tickets for The Meaning of Live screening and Q&A at the Crucible on 10 June can be purchased at sheffieldtheatres.co.uk.



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FOOD

SHEFFIELD FOOD FESTIVAL

.....

The fifth Sheffield Food Festival is taking place over the May Bank Holiday weekend, 23-25 May. This free event is a celebration of the Sheffield food scene, giving an opportunity for all to take part and indulge in the edible delights on offer. These range from the array of artisan food stalls and street food traders to the chance to learn more about where our food comes from. Nikki Baker, who heads up Eat Sheffield, the group that organises the festival, gave us a flavour of what to expect this year.

The festival activity will be focused in the heart of the city, in the Peace Gardens, St Paul's Place, the Winter Gardens, Millennium Square and outside the Town Hall.

Opposite the fountains in the Peace Gardens, you will find the demo tent, where you can see professional chefs

Refreshments will be available from Smith Street Coffee Roasters, plus they'll be doing cold brew and single origin coffee tasting, and Aeropress, V60 and roasting demos. There will be Mexican soft drinks from Chinampas, alcoholic milkshakes from #Brownies, and the Sheffield Breweries Co-operative are running a beer tent with eight local ales from the likes of Abbeydale, Blue Bee, Kelham Island, Exit 33 and Sheffield Brewery Company.

Over the duration of the weekend, there will be daily cooking competitions between local chefs and presenters from BBC Radio Sheffield. If you're feeling brave, you can take a ride on the bucking bronco outside Smoke BBQ.

Ladies in Pigs will be showing off the best of pork outside the Town Hall with kids' activities and seven different pork recipe tasting sessions each day. Children

"OVER THE DURATION OF THE WEEKEND, THERE WILL BE DAILY COOKING COMPETITIONS"

showcasing their skills. Look out for sessions with Simon Ayres, head chef at the Cross Scythes, Rupert Rowley, head chef at Fischer's at Baslow, Luke French, head chef at The Milestone, and Darren Goodwin from Losehill House Hotel, with classic cocktail making from The York, and The Anchorage and Abbeydale Road's Hop Hideout doing beer and cheese pairings. In the evening, the tent will host live music from local bands curated by Young Music.

From the Town Hall to Pinstone Street and the Peace Gardens along to Millennium Square, you will find a range of traders, from Moss Valley Fine Meats' hot and cold bacon and sausages to spicy Indian snacks from Karkli and Street Food Chef's Mexican cuisine.

Alongside Percy & Lily's - with their sumptuous Lebanese and Mediterranean menus - will be Snap Deli with top-notch homemade grub, Round Green Farm with quality venison, and the Proper Pasty Company with pastry goodies, to mention a few.

can also participate in mini pizza making and wok cookery demos by Taylor Shaw.

New for this year will be Whirlow Farm's pop-up farmyard in Millennium Square, where you will be able to learn about the importance of farm-to-fork eating and food provenance.

Outside the Winter Gardens you can take a seat on a hay bale and listen to The Little Red Hen storytelling sessions and visit the hens and ducks. You can also buy produce from the farm and try out the ever-popular hog roast.

Are you feeling hungry yet?

Ros Arksey
@Nibbly_Pig

Sheffield Food Festival takes place on Saturday 23 May (10am-7pm), Sunday 24 May (11am-5pm) and Bank Holiday Monday 25 May (11am-5pm).

sheffieldfoodfestival.org



LAMB KOFTAS WITH CHAPATIS & CHICKPEA SALSA

Recipe by Snap Deli

Serves 8

-

500g lamb mince
2 tsp ground cumin
1 tsp ground coriander
1 chilli, finely diced
2 tbsp red onion marmalade

350g wholemeal flour
1 tbsp cayenne pepper
250ml cold water

400g can of chickpeas
1 small red onion, finely diced
Zest of 1 lemon
100g cherry tomatoes, quartered
Small bunch coriander, finely chopped
2 tbsp olive oil
1 tbsp white wine vinegar
1 tbsp tomato puree
1 tsp honey

To make the chapatis, combine the flour with the cayenne and a pinch of salt. Add the water a little at a time until a dough is formed. Turn out onto a surface and knead for a few minutes, adding more flour when needed. Divide into eight golf ball-sized balls and roll out with a rolling pin until about 15cm in diameter. Heat a dry frying pan and cook the chapatis for about one minute on each side. Put aside for serving.

Next, drain and rinse the chickpeas. Add the diced onion, lemon zest, tomatoes and coriander. In a separate bowl combine the olive oil, vinegar, tomato puree and honey, and whisk. Toss the dressing over the chickpeas.

Combine the lamb mince with the spices, chilli, and red onion marmalade and season with salt and pepper. Split into eight balls and form into ovals around skewers. Fry in a griddle pan or cook on a barbecue for 8-10 minutes.

Serve with crunchy salad, mint yoghurt and hot pepper sauce.

Photo by Jess Rudwick

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Put the fork down it's time to get Dirty. Meat
is on the menu and loads of it, all smoked for
hours using oak and hickory, finished on an
oak fire open pit. Add a little sauce, it's sweet
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WORDLIFE

HOSTED BY JOE KRISS

.....

We have three poems for you this month, all linked to Sheffield in some way. Michael McCarthy's 'The Grief' is taken from one of the latest publications from local publisher The Poetry Business. 'The Evening' is from Liz Berry's latest book. Liz is one of the headliners of the Sheffield Poetry Festival kicking off at the end of the month. Ben Dorey is another local lad with a poem from Sheffield University's creative writing anthology, Route 57.

Keep the submissions coming to wordlife@nowthenmagazine.com

JOE KRISS AND ANDY COOK

wordlife@nowthenmagazine.com | @wordlifeuk

.....

WORD LIFE

8 May (7:30pm) | Theatre Deli | £5/£4 concs

Featuring readings from Tom Chivers, Canadian slam poet Jeff Cottrill and local favourites Gav Roberts, Gevi Carver, Charlotte Ansell and Matt McAteer.

ROUTE 57 ISSUE 11 LAUNCH

12 May (5:30pm) | Jessop West | Free

Sheffield University launches its new anthology of new writing featuring poetry, scripts and fiction.

SOUTH YORKSHIRE POETRY FESTIVAL

18-24 May | Various Venues

A range of readings across the People's Republic, featuring the likes of Kei Miller, Liz Berry, Patience Agbabi and Barnsley's own Ian McMillan.

Scenes from The Passion – The Evening

There is an alley
where you can go,
where you can kiss
someone's mouth
until you climb
inside them, force
your way in, push
your cells into their cells
and became one
creature – angelic.
It isn't the way
you'd dream it.
There is piss,
dew damp moss crawling
across the brick.
Some nights it is so dark
you must enter only
by touch.
Walk by in the light
and it will seem
like nothing.
The scripture
is written by wenches:
4eva, L+J, I.T.A.L.Y.
A heart jagged in two.
But what you'll find there,
it's not love,
it's not weighed
down with that,
it's feathers, air,
an at-once exultation
of being not
of this time, this body,
this shut-down town.
I never went there,
I promise you.
I never knew
such sweet violence.
Though there are mornings now,
miles from that place,
when I wake
with the thought of it:
wet and bitten, half-
winged.

Liz Berry

Blur

'I passed beyond the unreality of the thing
represented, I entered crazily into the spectacle, into
the image, taking into my arms what is dead'
Roland Barthes, Camera Lucida

After communion, some sunday lunch,
the garden.
Three generations line up
bucket smiles for us.
There's me at the end—
lips flared in acceptance that
memory is sometimes shared.
White knuckles crack

against the net of the lens.
Pupils make irises
shrink in the shade,
sink in a face made cherubic
by pale skin glowing with
overexposure; sulphur burns
blur its edges.

Translucent waif — chased
from childrens' wards to the Word.
Wrapped by my Grandfather's arm
and the sandalwood scent of his robes.
His mountains and ministry hang
love and truth on a small stretched chest.

Keen as my newly needed razor,
flowers wilt at feet washed
by storms of serotonin
misfiring all spring
until the garden — the world —
reeks of almonds and wounds.

Now flatline lips flicker
as a grasshopper mimics a camera's click.
Then they twitch: That's it! Or maybe. It was.

Benjamin Dorey

Kindly republished here by permission of the author. Taken from Route 57 Issue 11, available at route57.group.shef.ac.uk.

The Grief

Ronnie is upbeat. It's what he does best. Whenever
the team loses he'll be the first to say: 'Look lads,
we'll be back next year, stronger than ever.'

The same when his wife walked out. 'You don't get it,' she said.
He hadn't a clue what it was he didn't get. In no time he was down
the pub telling good-ones about wives walking out on their husbands.

Fierce craic altogether fair play to him, you'd nearly have to laugh.
No one knew what he really felt, about anything. He didn't know.
He wouldn't let himself. And there he is now, with his lopsided

smile, jollyng up the nursing staff and the cleaners. The consultant,
who has seen it all before, says: 'Give him a couple of days. The
grief of it
hasn't hit him yet.' It took a week, but when the dam burst there
was no stopping.

The tears of a lifetime. And what he's remembering is the morning
after he turned eleven, his mother giving him a slap across the face
for calling his sister a thief. Later on, above in the hay-shed

he sobbed his eyes out, then gritted his teeth. 'They'll never see
me crying again.' Which they didn't, until this.

Michael McCarthy

Taken from The Healing Station, published by The Poetry Business.
Available at poetrybusiness.co.uk.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at wordlife@nowthenmagazine.com



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Friday 15th: The Hocum. Rock music, with a back story involving a guitar in a wardrobe and drums in a boot. Or something. Free entry.

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COOL BEANS

A GUIDE TO STARTING A ROCK BAND



So you want to have heaps of cash, fans screaming your name and drive around in the latest sports cars? Well, unfortunately for you this isn't a guide to becoming a Premier League footballer, but if you like staying up late, have a healthy disregard for personal hygiene and don't mind if you go deaf by the time you're 27 then keep reading.

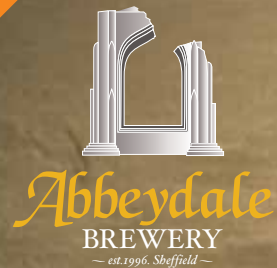
1. To start a rock band, you need a guitarist, a drummer and a keytar/harmonica/cowbell/bongo player. Bassists are optional these days. Hell, if you can't find a bassist, just bring a radiator or a microwave that emits a low hum on tour. It's practically the same thing.
2. Sing about what you know and keep it real. If you're from Sheffield, you have to sing about trams and Henderson's relish or you're not keeping it real.
3. When writing your songs, effects pedals can go a long way. You may be playing 'Baa, Baa, Black Sheep', but with the right effects you will sound like a trailblazing visionary. Take a leaf out of The Edge's book.
4. Once you start gigging, beware of shady promoters and 'pay to play' schemes. If you have to sell 100 tickets for your gig in an 80 capacity venue and not get paid for it then maybe, just maybe, you're being swindled.
5. Synthesisers, once the last refuge of the morally and creatively bereft, have come full circle and are now totally on-trend in rock music. Be sure to go on about how hardware is so much more 'organic and human' than software, and how you only feel spiritually connected to Japanese machines made before 1985.
6. You may find that most of these tips appear to be aimed at men starting up rock bands, so here's a tip for the female

driven bands: apply to play Reading and Leeds Festival this year. They'll be trying to shake off the "sexist-pig-dog festival" tagline they garnered a few months back.

7. As long as you have two gigs booked in somewhere in the future (not even necessarily within the same month), you can call it a tour. You've got a gig in Cardiff AND Bristol? Well, that's a world tour, my friend.
8. Before you start writing songs and crafting your 'sound', bear in mind that you will need to completely reinvent yourself after two albums. A change of wardrobe will keep those pesky critics off your back.
9. If you're starting up a punk band and want to shake a few cages, upset a few stiffes, and rile a few squares, then choosing an offensive band name is the best way to start. Here are a few that are currently on the market and available at a reasonable price: The Ratf**ks, Mooses**t, C*****t, Rolf Glitter and the Jimmy Savilles (email advicearnold@theinternet.com to purchase. Free web domain included).
10. Everyone knows that getting your music on an advert could mean cold, hard cash in the bank. Bear this in mind when writing songs. Choruses like "Ain't cat food delicious and nutritious?" and "Limescale - let's get rid of it!" will give you the upper hand in the industry.
11. A final tip: never give up on your dreams. That is, unless your dreams have bankrupted you and you can only afford to eat a tin of beans a day because the rest of your income goes on paying for the practice room. Maybe at that point you should give up. Ah, what am I talking about? Never give up on those dreams! Suckle on those beans and keep going.

Advice Arnold

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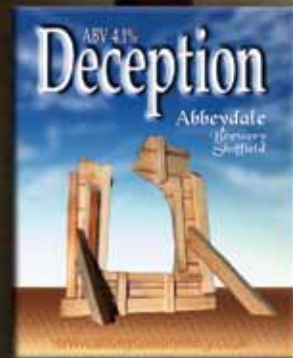
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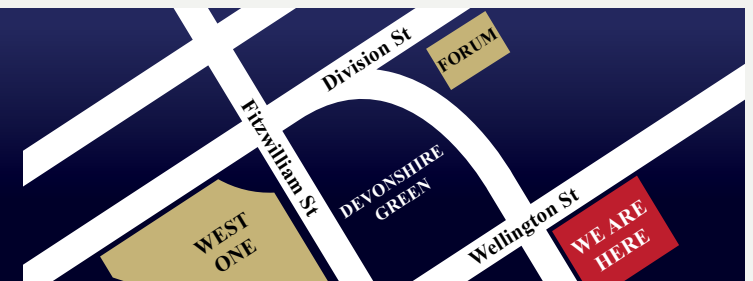
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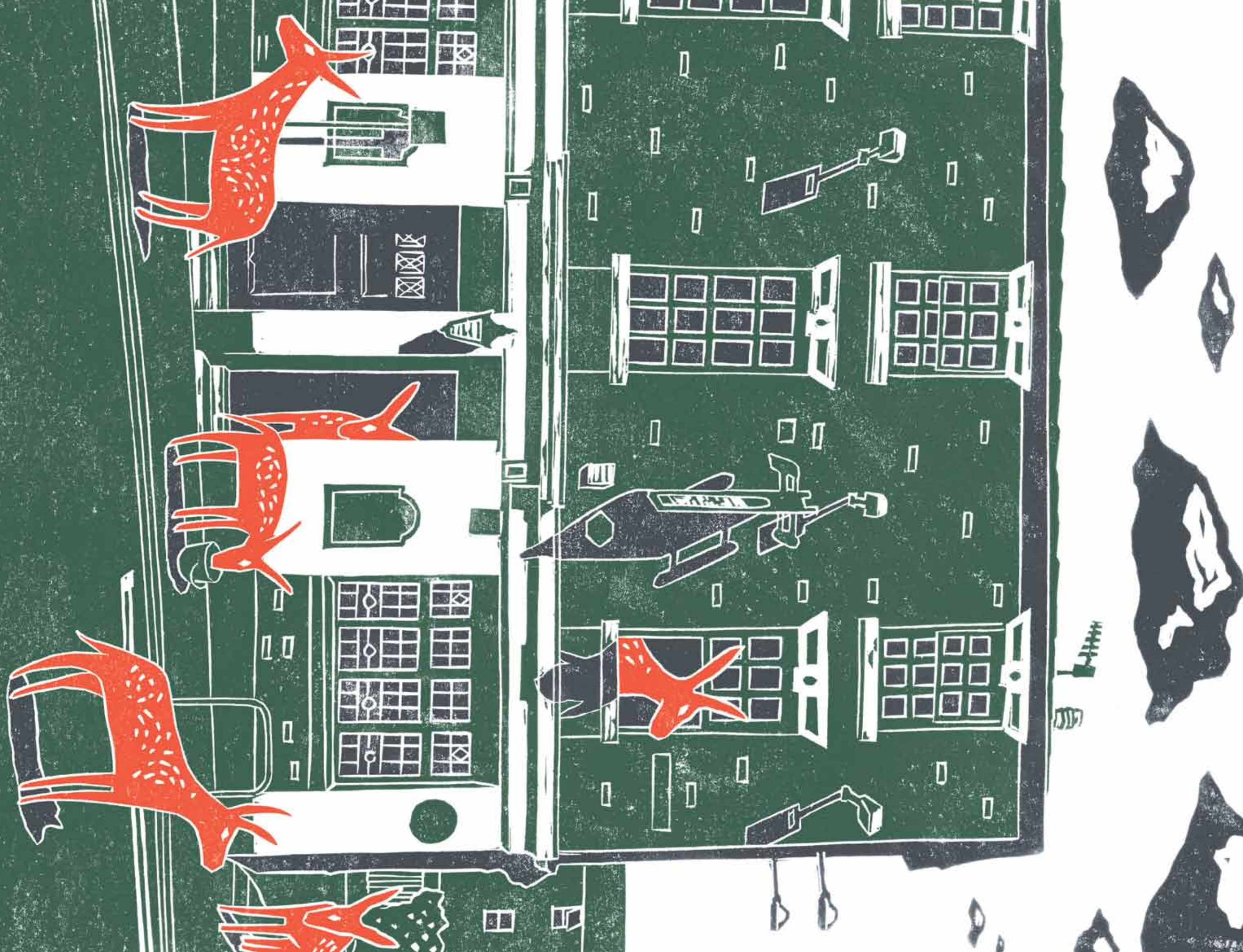
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JAMES GREEN

LOCAL LINOCUTTER

.....

We've been about for a while now – seven years, to be precise – but it's a testament to the creativity of this city that we're yet to run out of local artists to feature. James Green has been lino cutting for years now and you will likely have seen his work around town. It's always a pleasure to welcome new methods and mediums onto these pages, especially when they're as bold and immediately identifiable as James'.

What initially drew you to linocuts?

I've always had an interest in print, but just never tried it myself. However, a few years ago - 12, I think - I was leant some linocut tools and inks, as I wanted to create a handmade Christmas card. As soon as I started using them I knew it was the medium for me, and I've been cutting away ever since.

Tell us about the process itself and the tools and materials involved.

Linocut printing is a form of relief printing, the same as

suitable for some bigger work I've been working on, and some prints that rely on colour overlays and transparencies. I've been doing this at Sheffield Print Club (sheffieldprintclub.org), a great open-access print workshop on Lenton Street in town.

What involvement do you have with other print activities in the city?

I organise Sheffield Print Fair with my friend Jane Elliot, otherwise known as Leaf City Press. It is an annual one-day event designed to help artists and printmakers from the region and beyond show and sell their work. We've organised three now, and we have been blown away by the interest shown by the general public, and the number of amazing artists who have applied. Alongside the artists with their work, there are also print demonstrations onsite, which can perhaps demystify some of the processes. The next fair is on 14 November at St Mary's Church on Bramall Lane.

I'm also on the committee at Sheffield Print Club, and I help

“I ENJOY THE RESTRICTIONS THAT LINOCUT IMPOSES”

woodcut, and they are essentially a more elaborate version of potato printing. You cut out the bits you don't want from the piece of lino and leave the bits you want to be inked up and printed. Lino is made from ground-up cork and linseed oil, and you cut into it using these small chisel-type tools. When you're finished, you roll ink on with a roller, and then place paper on top of it and apply pressure, with either a printing press or a spoon/barren. The process hasn't changed since the early 1900s. It was invented in Germany by printmakers who were finding it hard to afford the wood to create woodcuts. They basically just ripped up their floors and started using them instead.

Are the limits of the linocut method a self-imposed restriction? Would you consider using other methods to achieve a similar result, with greater freedom of possibilities?

Yes, I enjoy the restrictions that linocut imposes. It makes me think a lot more about the composition. If I was a painter and had an infinite palette, I think I would find that aspect very distracting. Knowing that I have a maximum, usually, of three colours helps me focus. Also, you can't be that delicate with linocut. You have to be bold, so it has helped my confidence with image making.

I have recently been getting into screen print too. I felt it more

organise the Folk Forest Fair, the art and craft fair during Tramlines.

What are your plans for 2015?

I've a fair few new linocuts and screen prints to create - landscapes, creatures and more donkeys. I'm currently planning my biggest donkey print yet. I'm also featured in a new book coming out later in the year about portraiture, related to the **Portrait Artist of The Year** TV show I took part in.

I'm taking part in quite a few events in the region, including Open Up Sheffield, Saltaire Arts Trail, Art in the Gardens, Sheffield Print Club's Print Party and more. I try and post on my blog and Facebook page with all my upcoming events.

Oh, and I'm involved with quite an exciting new project this year, which I'm not allowed to mention anything about yet, but all will be revealed in good time.

Sam Walby

jamesgreenprintworks.blogspot.com
folksy.com/shops/jamesgreenprintworks



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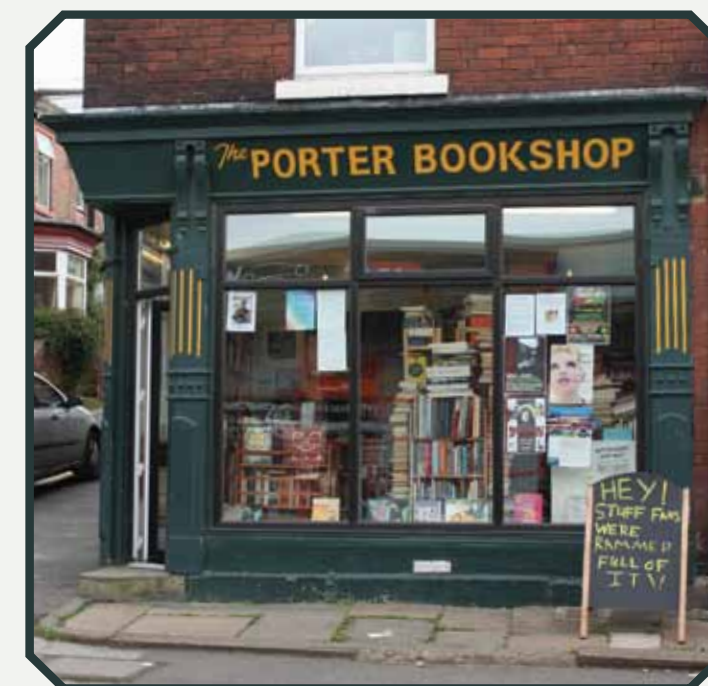
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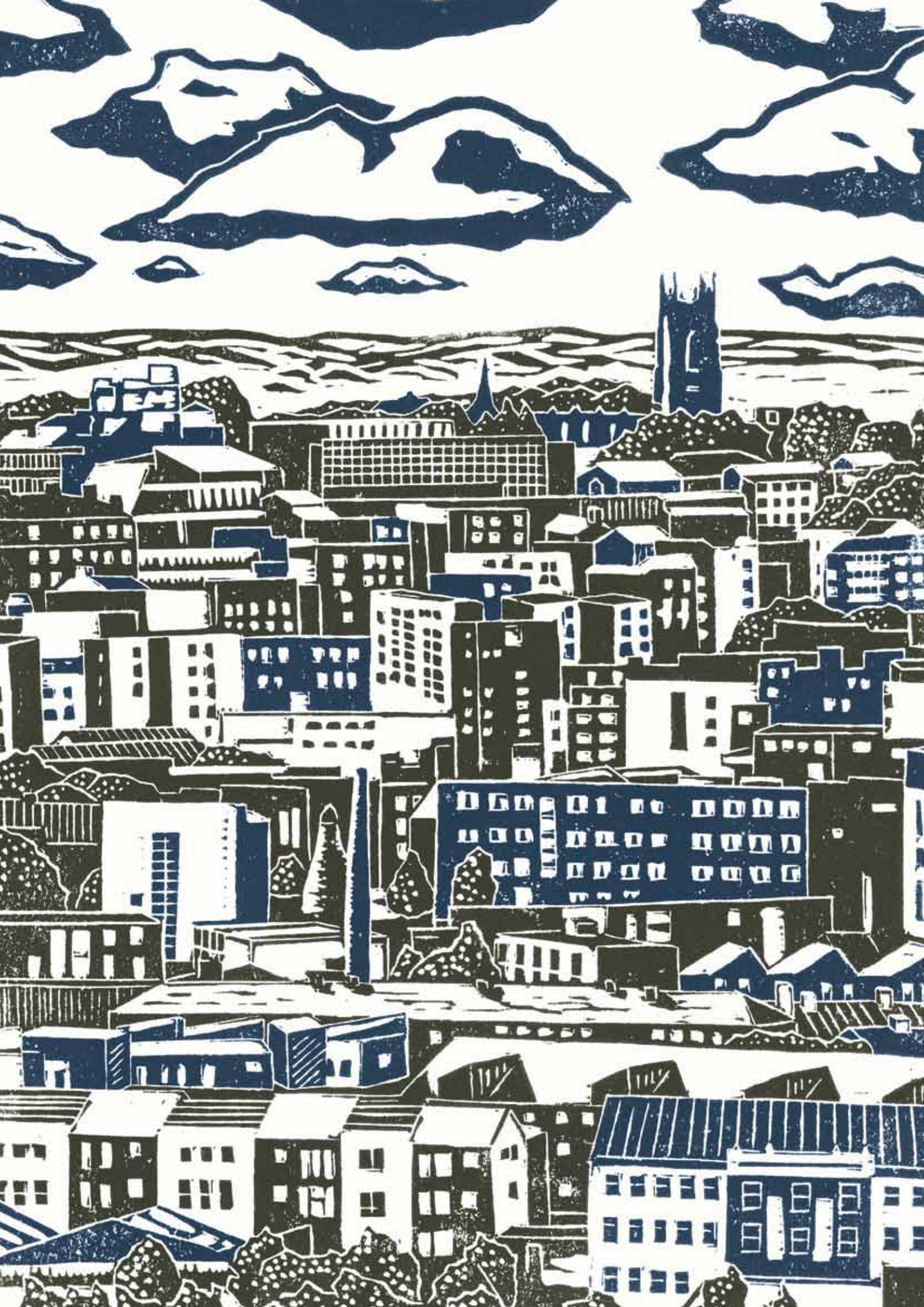
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SOUND

RECORD STORE DAY

.....

Record Store Day has become a big event in the calendar for those in love with the black wax. Founded in 2007, it's held on the third Saturday of April to celebrate the culture of independently-owned record shops. This year it took place on 18 April.

Vinyl has undergone a slight resurgence in recent times, with sales passing the million mark in the UK for the first time in 18 years, and the number of independent record shops reaching a five-year high. Record Store Day has been attributed with a lot of the praise for bringing records back into the mainstream, with the start of the annual event coinciding with a time when vinyl sales were at an all-time low.

But while sales may be on the rise, vinyl is still a niche product. Only 2% of the UK's recorded music market accounts for vinyl. Yes, there is a larger interest than there has been for quite some time, but it's nowhere near what it once was.

This year Record Store Day came under criticism for straying away from its original intentions of celebrating the culture of independent record outlets. Big labels have been accused of muscling in, taking a stranglehold on events, reissuing expensive collectors' items, and not creating a level playing field for independent artists and imprints.

So much so that independent labels Howling Owl and Sonic Cathedral set up a website, recordstoredayisdying.com, in protest, with an open letter saying that big labels "have identified Record Store Day as a cash cow ripe for udder thudding".

Only three record shops in Sheffield took part in Record Store Day, with many not meeting the criteria to join. According to Record Store Day's code of conduct, stores must be open to the public for at least 48 weeks of the year for at least 25 hours per week.

Tonearm Vinyl and Spinning Discs, for example, whose owners have other commitments and so are only open on evenings or weekends, are eliminated by these conditions, preventing two independent record shops from joining an event created to encourage their business.

Record Collector, LP Record Store and Record Junkee were officially involved in the festivities. Barry, the owner of Record Collector, told me about the hysteria on the day.

"We came down at 7 o'clock in the morning to be greeted by a queue of about 100 yards, with about 400 people in it by the time we opened. That's the same sort of queue we're accustomed to get every year."

But what about the criticisms?

"I think the event needs to be fine-tuned. The idea about

Record Store Day is it should be positive. It should be feel-good. Whenever you raise a problem or criticism, we should look to a solution."

Adrian, owner of Below on Abbeydale Road, was one of the shops owners who didn't take part in Record Store Day. Unlike others who protested the event, it was down to the tight deadline for applications, having opened in January, shortly before it passed.

"It certainly did have a completely different feel to it in the first few years," Adrian said. "Those first three years, there was a lot of very interesting stuff released as part of Record Store Day, and everyone was buoyant about what was going on. The industry has decided to put more effort into vinyl as a result and overall I think it will have a positive effect."

Chris, owner of local electronic label Central Processing Unit, disagrees with the big labels' approach to the day. "From a logistics and manufacturing point of view, it's a nightmare. My normally reliable vinyl manufacturer was sent the mastered files in January and I'm still to receive the main batch of that vinyl. You just can't plan."

Chris tells me it has taken nearly four months for the record to be delivered, twice the usual waiting time. "Around Record Store Day, the run-up from Christmas to April, you're at the back of the queue if you're an independent label."

Talking to local shops, the general feeling is that the long-term effects are a bigger priority. One day isn't going to save a business or an industry. As Barry of Record Collector puts it: "If Rare and Racy and a lot of interesting stores can't stay, then obviously the multi-national companies are going to fill it. Wouldn't it be humiliating if Sheffield wasn't interesting enough to maintain its more interesting shops?"

The debate about Record Store Day will continue regardless, but the most important thing is to visit record shops throughout the year, not just once a year.

Brady Frost

LIVE

.....

DEATH SHANTIES

9 APRIL
CAFE #9

For a night that lays claim to “balladeers, hauntologists, super-8 soundtracks, audio-archaeologists, occult circuit-benders” and more, the Heretics’ Folk Club certainly delivers on the unusual. That’s part of the thrill as we fold ourselves into the nooks and crannies of Cafe #9. Aside from a few rather opaque genre signposts, no one really knows what to expect.

Akker Phallus Duo kick off proceedings with some menacing free noise experimentation, as the pair (Jon Marshall and Ben Morris) mix heavily muffled vocal sounds with electronic effects to create a deeply unsettling atmosphere. The set continues to evolve, adding organic sound elements to no-less-brutal effect, and the noise intensifies and challenges the audience throughout.

As the duo exit centre stage and chatter resumes, the next question is where headliners Death Shanties will fit into all of this. Playing tonight as a duo - minus visual artist and third member Lucy Reid - they had recently performed on stage with Thurston Moore, a notion somewhat unsettled by the sight of saxophonist Sybren Renema gently jamming along to the more traditional jazz numbers playing in the background.

Eventually they begin with a breathless free jazz assault. It’s a thrilling intro, yet far from the only weapon in their arsenal. Death Shanties demonstrate a profound talent for bringing both shade and light to their work. Not only is their set beautifully paced, engaging the listener with a variety of jazz styles and tempos, but there’s a real feeling of creativity and fun at hand. Both musicians seem to be on an exploratory mission with their instruments, with Renema teasing alien sounds out of both alto and tenor sax, and Alex Neilson drumming at various points with a bell in his mouth.

Perhaps the high point of the evening is the most unexpected of all - Neilson, gingerly announcing his intention to sing, walking up to centre stage to deliver a beautiful a cappella song, ‘Adam Had No Navel’. It’s a moment of quietude that nonetheless complements the evening’s spirit of musical adventure.

Matthew Neale

SOFAR SOUNDS

21 APRIL
...

Sofar Sounds brought their brand of intimate and interactive gigs to Sheffield once again last month when they showcased the talents of Marianne Dissard, Kid Conventional and T. E. Morris, proving that high-quality music doesn’t have to come at the price of an expensive ticket or a jostling crowd.

From the start, the event was marked by the excitement, uncertainty and secrecy that Sofar has crafted its reputation around. After our small group of curious attendees had been searching for a way in for around 20 minutes, we managed to find the posters that eventually led us in the right direction.

I’d been told the venue was small, but even by Sofar’s standards this was an extremely cosy affair. Tightly squeezed into a decorated rehearsal room, punter and performer alike huddled together on the floor while those playing barely had space to shift their weight. Despite the limited space, the first set of the night was full of theatrical eccentricity in the form of Parisian chanteuse Marianne Dissard. Armed with her ‘band in a box’ - her laptop - Dissard crooned to music she had written and recorded in Tucson, Arizona, rounding the set off by showering the audience with confetti.

Kid Conventional had no problem following up with his intricate guitar work and plaintive vocals, describing his music as sounding like “a ginger on Valentine’s Day”, a small dose of humorous self-deprecation that severely underplayed an authentic gift for song writing.

Finishing the night off, T.E. Morris played some of the songs from his extensive back catalogue, layering poetic lyrical deliveries over melancholy acoustic guitar, shifting dynamically in volume, speed and temperament.

By providing dedicated followers of good music with a creative space to meet like-minded people, Sofar has demonstrated that exhibiting genuine talent in unusual and interesting venues needn’t be something exclusive or expensive.

Aidan Daly

FROGBELLY AND SYMPHONY

11 APRIL
PLUG

With an audience just a few score strong, tonight’s show rattles around in a venue made for maybe eight times as many punters, which may be why none of tonight’s acts managed to connect with me.

Velcro Teddy Bears are a youthful take on Pearl Jam alt-rock, and their first tune lurches away with the ramshackle groove of Blind Melon, or one of the better Screaming Trees tracks. But it seems they’ve put all the good material up front, and the singer’s vocals vary little from song to song, which dwindle into sameness as the set continues. There’s promise here, but it ain’t yet fulfilled.

Next up is Outroads. Or rather, two members of the band known as Outroads. Or maybe an Outroads side project? There was some onstage banter about this at the start, but not having heard of Outroads before now, it made little sense. Right now, Outroads is two singer-guitarists doing a straight and earnest take on the white man’s blues, all heartfelt vocals and heartbreak lyrics, virtuoso yet restrained acoustic guitar and slide steel. I’m mostly glad the whole ironic redneck blues thing is over, but nonetheless I miss its grit. I just can’t get a grip on this polished sincerity.

The headline slot belongs to Frogbelly and Symphony, whose loquacious website copy should have been a warning, as it reads like the rationale for an undergrad’s end-of-third-year art exhibition. They’re hard to put into a box, musically. There’s a sort of keyboards-and-fiddle cabaret folk rock thing going on, plus some more of that sincere Americana with occasional lurches into irony and surrealism, and a quirky indie pop wilfulness threading through the whole thing. But their performance lacks a centre, somehow - a magic show that’s long on patter, but short on solid tricks.

But everyone else seems suitably impressed, so perhaps the only mojo that’s missing is mine? For whatever reason, the rabbit remains in the hat.

Paul Graham Raven

LISTINGS

HOSTED BY
ALEX HEF-TEE

.....

A momentous month of milk, early mornings and lullabies. The world is not going to be the same again for at least two of us. But we can’t leave the house much... Here’s a selection of smashing Sheffield music events for the rest of ya.

TERRY REID

7 May | Greystones | £13.20

How many people can honestly say they turned down a place in Led Zeppelin AND Deep Purple? This guy is a legit blues rock legend and superb guitarist. Guaranteed groove.

AN ENGLISH TRIP

8 May | Picture House Social | £5/£7 OTD

Varied line-up of leftfield strangeness. Arabrot (Norwegian noise rock), Keeley Forsyth (TV actress and “Oldham’s answer to Nico”), and author John Doran reading from his book **Jolly Lad** with analogue backgrounds from Adrian & Dean (Eccentric Research Council).

MAMMAL HANDS

13 May | Lescar | £6

Smooth and subtle jazz for fans of Cinematic Orchestra, Steve Reich and Portico Quartet. Book early because this will sell out.

GET UP AND SKANK

15 May | South Sea | Free

All sorts of Sheff crews, DJs, promoters and producers come together for a year of Peace in the Park fundraisers, building to the June 2016 festival. Riddimtion, Darkus, Ann D, Tarantula Soundz, DJ Yeshecan, Natty D, Audio Squid and Raiky G combine for a dance-on-the-tables style shindig.

DUBCENTRAL VS WIBBLE WOBBLE

24 May | Washington | Free

Taking advantage of Bank Holiday Monday and inviting all crews for a proper Sheffield pub session, Dubcentral and Wibble Wobble present Steel City Rhythm, Fatta & Swami, Smiley Maxx, Chopper Bling, Shakti and Scrubba. Back on the tables!

CRAZY PENIS

30 May | Queen’s Social Club | £12

A live house and soul trio formed in 1995, Crazy Penis arrive in Sheffield as part of their comeback tour. Now known as Crazy P, their glam funky seedy soul disco is good for a shifty shuffle.

ROZI PLAIN & NAT JOHNSON

31 May | Harley | £6

A night with two voices you could make friends with quite easily if they moved into your head. Rozi Plain sings punky songs with a quirky, clipped voice, in contrast to Nat Johnson’s melodic stories.



HOLLY HERNDON

PLATFORM 4AD

“I can feel you in my room / Why was I assigned to you?” Holly Herndon calls into the ether on ‘Home’, the penultimate track of her second album, **Platform**. This call isn’t a cry to a voyeuristic lover, but rather an attempt to start a dialogue with the omniscient surveillance operatives at the NSA. Such is typical for an artist who has been a vehement advocate of the internet’s democratic potential since her debut, **Movement**, an experimental cacophony of acid basslines, contorted vocal manipulations and filtered white noise.

Now a doctoral student at Stanford’s Center for Computer Research in Music and Acoustics, Herndon’s music has become more successful in assimilating academic thinking with a sometimes pop sensibility. ‘An Exit’ lurches with frenetic energy, only to occasionally reveal a blissed-out chorus that grounds itself just enough to keep the listener feeling secure in the chaos. ‘Morning Sun’, one of the album’s finest tracks, has an almost angelic quality, delightfully folded inside jagged shots of blast beats.

Despite the distinctive presence of Herndon’s vocal cut-ups throughout, this is an album of collaborations. Featuring design studios, a critical theorist, opera singers and a word sculptor, Platform embodies the community latent in our online world. The abstract ‘Lonely At The Top’ is an attempt to replicate autonomous sensory meridian response (ASMR) YouTube videos. Distinctive sounds made using everyday objects hope to unlock a sensual tingling that soothes the listener. The presence of an online activity which aims to communally heal is one reason for Herndon to feel such a warmth and confidence about technology’s future. Listening to Platform, it’s hard to deny that she’s on to something, given that these networks have inspired an album of such beguiling and inventive proportions.

Alex Keegan



JACCO GARDNER

HYPNOPHOBIA Full Time Hobby

If you just give me a moment to comb the daisies from my hair, I’ll tell you about this record. The summer of love has returned with an acid folk flavour that just wants to be listened to. The sound that trickles from the stereo flows deliciously like a musical custard, and on our wafer boat we set sail into realms of dream. Sunny, bouncing echoes of yesteryear frame a modern yet nostalgic whimsy into far flung tribulations and posery. It’s all rather cool.

‘Another You’, the first track in the order of chapter-like songs, grants us a hazy stripe of keys that in a childish way remind us of the psychological title of this record. As Jacco begins to sing, the melody immediately hits us as influenced by yesterday’s sounds, but a cheeky, modern-sounding drum fill reminds us we are listening to a newly released record.

The pretty yet haunted melody of ‘Grey Lanes’ cuts deeper still into the soul of this journey. I am overwhelmed by a sudden urge to go back to my childhood and ride my Wildcat bike.

With the Art of Garfunkel’s prowess and the Incredible from said String Band’s misty sounding tunes, we’re given a gradually unwrapping gift of light, magic and musical geometry. Hailing from Zwaag, near Amsterdam, this multilingual musician has demonstrated his diversity by fusing the sounds of many instruments acquired through his career so far. Perhaps in this way Gardener is able to recreate the folk landscapes often associated with holey jumpers and pipe smoking and, while celebrating their once-sovereignty, is able to combine modern elements to make a fantastic record for the 21st century.

Rowan Blair Colver



NILS FRAHM

SOLO Erased Tapes

What was most remarkable about **Spaces**, Nils Frahm’s last LP, was that it sounded like a studio album, right up to the moment that the audience broke into rapturous applause. It remains a strangely disconcerting experience to feel as though the solitude that an ambient or modern classical piece invariably accompanies has been a shared experience after all.

With **Solo**, his inaugural Piano Day gift to the world, the effect is almost uncomfortably intimate in contrast. Opening track ‘Ode’ sets the tone in what can only be described as an unfulfilled dialogue. Piano chords ring out, bright and clean, and then slowly fade, until the only sounds left are the shuffle of keys being released and Frahm’s breath in the microphone, awaiting a response that never arrives. ‘Merry’ also provides an early highlight, as the song’s breezy, lullaby beginnings render the minor key development later on all the more piercing.

The record’s gentle pace is shattered by ‘Wall’, a display of Frahm’s forte and a reminder that the specially designed Klevins 370 piano we hear throughout carries a formidable lower register. It is also the point at which you suspect he begins to lean more firmly on the improvisational style he is known for, as the compositions begin to loosen and extend. ‘Immerse!’ seems relatively devoid of ideas, and meanders along that way for nearly 11 minutes, though album closer ‘Four Hands’, all fluttering arpeggios and elegant chord changes, reminds us what considerable talent Frahm still has to offer.

Matthew Neale



SAIF MODE

TROUBLED HEART Audacious Art Experiment

From the album art and song titles to the sound itself, Saif Mode’s first release is infused with themes of religion and spirituality. Album opener ‘Tree House’ sounds something like the soundtrack to a 70s education video - the kind parodied by BBC2’s **Look Around You** - which, in some Pavlovian sense, might put you in the mood for being enlightened.

By virtue of Saif Mode’s chief musical inspirations - analogue synth pioneers Cluster and Terry Riley - ‘Daniel 6’ could be a 90s adventure game version of the eponymous Bible story, before ‘Simmons 1983’ drops a beat to take you grooving into the simple, enveloping waveforms that make up much of the latter half of the album.

The beating waves of ‘Tristan 1865’ have a purity and serenity of their own making, and you might find the shape of the sine wave symbolic, with its arced peak and low trough - the perfect world of God and the ephemeral world of flesh. Or not. **Troubled Heart** is good at hinting at deeper meaning while never leaving you quite sure if it’s taking the piss. The music veers from euphoric to sinister and back quite effectively, leaving you more vulnerable to the effects. There’s a simplicity here, saying, ‘Open your soul, child. Let loose your associations, and bleeps and wobbles will become birds tweeting in the wood on a spring morning.’ It’s an ambiguity reminiscent of Susumu Yokota’s more ambient music, especially on ‘x0z9’ and finisher ‘Isaiah 9’.

In parts light hearted, sombre and achingly romantic, Troubled Heart occupies a threshold, Saif Mode’s cheeky wetting of the toes before a plunge into something altogether more profound, and you know it won’t be too long before that comes along.

Billy Christmas



Photo by Daniel Whiston

SCOR-ZAY-ZEE

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PIECING TOGETHER THE PUZZLE

Scor-zay-zee is one of the best respected lyricists in the UK, first being noticed as part of Nottingham crew Out Da Ville, then later gaining wider attention in 2008 as co-star of the Shane Meadows film Le Donk and Scor-zay-zee with Paddy Considine, in which he played an exaggerated version of himself.

Scorz, aka Dean Palinczuk, drifted in and out of the hip hop scene as he battled with depression and schizophrenia, chronicling his struggle in the 2010 single, ‘Luv Me’. Now in a

much more settled frame of mind, Scorz has emerged with his debut album of no less than 28 tracks, entitled Aeon: Peace to the Puzzle. It’s triumphant, powerful and a banger to boot.

How did the album come about?

I’ve always been a free spirit as an artist, so I’ve always been a bit elusive and did music whenever I wanted and how I wanted. I always used to do projects and give them as a free download. I’ve always been like that – do music, save it on my

hard drive, put it out online – and have never been really tied down into doing something as professional as this Kickstarter campaign.

The three guys – Ste Allen, Jack Curtis and Greg – they came to me with the idea that as fans they wanted a real studio album, professionally put out. It was their idea. They brought the idea to me. Ste rang me and mentioned the idea of Kick-starter, and I’d not really been too up on it. I was a bit sceptical at first. The first thing I thought was, will it work? When we did the Kickstarter documentary to promo the campaign, everyone started talking about it and it got a bit of buzz online. When the campaign went live, it kind of went through the roof. The target was £8,000 and after four weeks we’d hit double the target. I then thought to myself, I can’t do a single album. If I’ve hit double the target I’ve got to do a double album at least because people have waited for so long.

‘Street Angel’ reminds me of fantasising about being a superhero and saving everyone when I was little.

I do like the stories of superheroes. I always see connections between superheroes – say in the Marvel films – and everyday life. ‘Street Angel’ was actually the first song I wrote for the album. In my rhyme book, as you open it, it’s the first one. I wanted to do something imaginative and I like going off into a different world. I’m talking to someone at the moment about doing a comic book style video for it to fit in with the superhero thing. There’s something spiritual about it as well that I like, where the angel decides what to do depending on

he used and the way he made it. It just triggered off that memory. And I’ve done that with every song I’ve ever written. It’s the vibe and that loop that’s brought it out.

Kid Acne has blessed the album with an iconic visual identity.

The characters [for Aeon: Peace to the Puzzle] are based on **Where The Wild Things Are**, where the suit is my rap persona. Then the other characters are all the producers on the album, like Juga-naut and P Brothers.

Kid Acne’s exhibitions have all got themes and messages. His artwork has an innocence to it. If you watch Where The Wild Things Are, there’s a whole innocence to it, with the fact that the characters are not accustomed to the ways of the nasty world and believe whatever they are told. The whole innocence of that I think is beautiful, rather than an old-school picture of me looking mean or trying to portray a certain kind of hard image, or looking miserable. Listening to the album, you hear how underneath, everyone has an innocent nature to them and I think the characters portray that.

The character that represents me has got a torch. The black is the dark. When I tried to get the idea to Kid Acne, I said, ‘Think of **The Goonies**, an adventure.’

What are the most important tracks for you on the album?

One of the guys who backed the biggest reward of £1,500, to be credited as executive producer, runs a permaculture association and teaches people how to sustain themselves and grow their own food. The track that means the most – there’s

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“UNDERNEATH, EVERYONE HAS AN INNOCENT NATURE TO THEM”

.....

his knowledge of the future.

You worked on a couple of tracks with producer Mecca:83...

Some of the stuff that I heard [from him], it really touched my soul because his music is just... in a spiritual realm, somewhere else. That’s music to make you cry. I don’t know why. Not tears of sadness. It just kind of melts my soul when I hear his beats. I corresponded with him by email and he went off the radar for a couple of months, so when it came to the Kickstarter campaign I emailed him and asked him to do a couple of beats for the album, if he didn’t mind. He emailed me straight back saying yeah, and sent me a stack of beats. I chose the ‘Good Grammar’ one, and the tune called ‘Saturday’, which has got a really nice sample in it.

I didn’t want to do an album with skits. All my favourite albums have got skits, but after two or three listens I do skip them. So I thought, why don’t I do a song that is not four minutes long with three verses, but a song that is two and a half minutes long with a really nice concept? So I had that idea for ‘Good Grammar’.

For ‘Saturday’, I write off a sample, a vibe. When I was listening to the beat for 25 minutes, trying to figure out what to do with it, for some reason I thought about waking up as a kid on a Saturday. When you was a kid, Saturday had a routine. Nowadays, not so much. **The Raccoons** in the morning, football results, the programmes that I used to watch. My granddad, for some reason, had to go to the chip shop on a Saturday. Them sort of things, all came into one. That was all from the sample

two – ‘Penny For My Thoughts’ and ‘Live Free’. There’s a lyric in ‘Penny For My Thoughts’ where I say, “You saw the light on the farm and you grew your own food while the police were being rude to ya”, which was about the struggle of people who wanna get out the system and sustain themselves, the whole free energy thing. As I was writing that line, I had my Kickstarter account open on the laptop and was writing that physically with my pen, the Kickstarter money went up on my screen. I thought it was a mistake. As I was writing the lyric! It sounds made up. Looking into his permaculture practice that he runs, and finding out more about the food, then I wrote ‘Live Free’. So them two there are linked. Strange. A bit too strange, in a way.

Jamie Groovement

Aeon: Peace to the Puzzle is out now on Gangsta Music - scorzilla.com

Catch Scorz live at Tramlines and Nottingham’s Detonate Festival this summer.

Read an extended version of this interview at groovement.co.uk

HEADSUP

THE HALF EARTH

.....

Having captivated crowds with songs from his forthcoming *Light Breaks In EP*, including the single 'Glass', whilst supporting critically-acclaimed newcomer *Soak* on the Sheffield leg of her tour in January and *Lucy Rose* on her UK tour in March, it won't be long before *The Half Earth* (Conor Stephenson) conquers not only our local pubs, but, well, half of the earth.

You just went on tour with Lucy Rose. How did that go?

Incredible. It surpassed all my expectations. Touring with Lucy was a dream and hearing her new songs was a privilege. There's some absolute bangers on the new album. It was great trying out my songs on an attentive audience every night and finding my way with some new ones. I'm pretty poorly travelled, even in the UK, so visiting new places made me incredibly happy.

Which tour date was your favourite?

Coming home to Sheffield and playing Plug was obviously a highlight, as there were lots of friendly faces in the audience, but I think Bristol was my favourite. The venue was a docked boat called *Thekla*. During my opening song, the boat rocked and my microphone tried to escape. I had to grab it to stop it swinging out into the audience.

How did you first get into making music?

I never saw myself as a live performer or song writer. I just wanted to make big sounds. About three or four years ago, my life's ambition was to be a producer. I didn't know any bands or musicians I could use as guinea pigs, so I started making my own music and one thing led to another. It felt really natural.

Song writing is still new to me and I feel like I've got a lot to learn. And I am definitely learning. I feel my songs are getting stronger. I absolutely love performing and since the last tour I'm enjoying it even more. I was itching to get back to gigging when it ended, but the studio is definitely my natural habitat.

You have a unique and atmospheric sound. Who do you draw inspiration from?

My three big inspirations are Radiohead, Björk and Kate Bush. They've all had such long and amazing careers. They've never stopped innovating at the same time as reaching a large audience. There's such beauty in all their music and hearing that beauty from an early age informed my own music writing process. But at the same time, I like to remove myself from my inspirations when I write. It's important to create something new.

You played a couple of slots at Tramlines last year. Will

you be playing again this year?

I've played four times over the last two years, so it'd be bad form not to squeeze in at least one this year, wouldn't it? All being well, this should be the biggest year yet.

Which other festivals are you playing this summer?

Cambridge Folk Festival, The Alternative Escape and Live at Leeds, which I'm particularly excited about. I went a couple of years ago and saw some great artists perform in the Holy Trinity Church, where I'll be playing, so it's great to be joining loads of exciting artists there this year. It's an incredible venue and I can't wait.

What else does this year have in store for The Half Earth?

I'm working on new material that I think is a big step forward in terms of my song writing and production. I'm hoping to release another EP by the end of the year and it'd be great to do another tour to support that.

I don't like thinking too far into the future. I'm just enjoying doing what I'm doing. All I can do is to try and write the best songs I can. Anything else that follows is a massive bonus.

Phoebe Seymour



thehalfearth.com

UPCOMING MUSIC & DOCS

FRI 1ST MAY @ THE ROCKING CHAIR

LIVES

FERAL MANTRA + HUDARES

SAT 2ND MAY

DAY OF THE RIFFIDS

FIREGARDEN + FEAR LIES + GORILLA WARFARE + SANTIAGO KINGS + REGULUS + COYOTE MAD SEEDS + NORMALIZER

WED 6TH MAY @ THE ROCKING CHAIR

MISTY MILLER

GLASS

FRI 8TH MAY

OCTOBER DRIFT

ORDNANCE

SAT 9TH MAY

THE POP GROUP

THU 14TH MAY

DJANGO DJANGO

FRI 15TH MAY

FRANKIE & THE HEARTSTRINGS

NIGHT FLOWERS + ADELPHI

FRI 22ND MAY

FRAZER

SAT 23RD MAY

THIS FEELING

DEXTERS + LIFE

THU 28TH MAY

BLOSSOMS

VANT + BANG BANG ROMEO

SAT 30TH MAY

EAST INDIA YOUTH

HANNAH PEEL

TUE 9TH JUN @ THE ROCKING CHAIR

ALL TVVINS

WED 10TH JUN

YOUNG GUNS

NOTHING BUT THIEVES

FRI 12TH JUN

BOXED IN

ZOLA BLOOD

SAT 5TH SEP @ PICTURE HOUSE SOCIAL

WILL HOGE

FRI 18TH SEP

CUD

MON 26TH OCT

FATHER JOHN MISTY

TICKETS AVAILABLE FROM,
PLUG BOX OFFICE, 1 ROCKINGHAM GATE, SHEFFIELD, S1 4JD
TEL: 0114 241 3040 / WEB: WWW.THE-PLUG.COM



Sheffield
Doc/Fest

BOTANICAL GARDENS CINEMA:

MAVIS!

SATURDAY 06 JUNE

DOORS 19:00

SCREENING FROM 21:30

£15 / £12 CONC.

Join Sheffield Doc/Fest in the stunning Botanical Gardens to explore and enjoy food, drink and live entertainment before the wonderful *Mavis!* receives its European premiere once the sun goes down.

Spanning over six decades, Mavis Staples' extraordinary career has paralleled the musical and political landscapes of the times. Featuring interviews with Bob Dylan, Sharon Jones, and more, director Jessica Edwards joyously recounts an inspirational life.

Full programme now announced with tickets available at www.sheffdocfest.com

June 5-10 2015



FILMREEL

SHEFFIELD'S INDEPENDENT FILM PROGRAMMERS

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The Showroom Cinema is currently celebrating its 20th anniversary as Sheffield's beloved independent film institution, and Sheffield's independent film programming community is one of the city's most tightly-knit, collaborative cultural scenes, with numerous independent film clubs, societies and festivals, including Celluloid Screams, The Film Unit, Magic Lantern Film Club, Sharrow Reels and Handmade Cinema. As a network, however, it is one that has remained largely unnoticed outside its own sporadic meetings.

I found myself becoming a part of it two years ago when I co-founded the cult film night, The Five and Dime Picture Show. Our desire was to show a spectrum of cult titles that we felt deeply passionate about and surround them with immersive 'event' elements. Matt Risby and I put our money where our mouths were and programmed an initial six films, co-financed with the Film Unit, taking the risk of licence fees from our own pockets. Since then, we have organised over 20 events and have collaborated with institutions including the BFI, Doc/Fest and Drafthouse Films, as well as filmmakers, local businesses and artists.

The 'programmer' title describes someone choosing to licence and facilitate a film event, united by their passion for film and a desire to share what they consider to be worthwhile cinema. Behind the scenes, this takes considerable research and each club has its own niche. Rob of Celluloid Screams brings horror screenings and a continually growing festival to the Showroom, Melanie, Jenny and Alison of Magic Lantern have been programming classics and world cinema around the city for five years now, and Craig of It's Only a Movie promotes free cult screenings at Sheffield Hallam University, to name a few. I have witnessed their collective knowledge and continuing passion for film, which is a huge part of their lives.

Choosing which film to show is not easy. With legally required film licences costing a considerable amount - £100-£200 on average, depending on the format - the prospect of covering costs must be considered. There's also the small matter of where to show the film and you may have to think about paying for venue hire and providing equipment. Add to this any of the extras that you wanted to bring and it's a considerably expensive endeavour. So why bother breaking the bank, sending hundreds of emails to find licences for obscure films and reaching out to artists across the globe in the modern age of Netflix?

Firstly, there is a shared belief in the power of the collective cinema experience, which nothing can replace. To watch a

film with others, share emotions and discuss the work afterwards is a powerful connection. We not only bring films to the screen, but also have formed a community. Outside of working together, we take care to work with each other, promoting events and keeping an eye on what everyone is doing. Many of us have worked together or plan to work together in future, but we also work with other institutions, bringing cultural diversity to the city. Celluloid Screams attracts international filmmakers in person, Film Unit held 44 special screenings in 2014-15 with companies including Warp, Handmade Cinema co-founded Girl Gang to promote the empowerment of women, Magic Lantern are now working with Red Dot Cinema to promote Asian cinema titles and, importantly, numerous screenings are for charity.

We are very lucky to have Cinema for All, the Sheffield-based national support and development organisation for community-led cinema, providing assistance and advice, and the formation of the BFI Film Hub North has injected valuable funding. Regardless, the legwork and vision comes from the individuals I've become proud to know.

My own experiences will mirror those of my fellow indie programmers. At times it's been testing, often there is a lot of hard work with sometimes very little to show for it, and we put expense and time ahead of our personal wellbeing, but I would still recommend it to anyone. It's an unbelievable thrill to have someone tell you that they fell in love with a film that you introduced them to and, at the very least, if you believe in what you're showing, you get to go to the movies for free and see something dear to your heart on the big screen.

I support community cinemas because they are driven by passion and knowledge, whilst bringing value outside of the multiplex routine of Friday's new releases, but there are many homes in Sheffield for anyone looking to find something extra, whilst supporting and becoming a part of a community of film lovers.

Ryan Finnigan

facebook.com/thefiveanddime | celluloidscreams.co.uk
filmunit.org.uk | sharrowreels.wordpress.com
handmadecinema.co.uk | facebook.com/shuitsonlyamovie



FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

THIS IS OUR CITY: SHEFFIELD ON FILM

MON 11 MAY | 6PM | SHOWROOM | £5

Presented in partnership with Storying Sheffield, **This is Our City** is a showcase of films "telling remarkable stories of everyday life and documenting diverse communities in Sheffield". The film will be followed by a talk from landscape archaeologist Dr Bob Johnston on community heritage.

WILD TALES

DAMIÁN SZIFRÓN, ARGENTINA, 2014

FRI 15 MAY | 7:30PM | SHEFFIELD
STUDENTS' UNION | £2.50

Six short films connected only, apparently, by a "violent sense of humour" and breaches of cinematic convention. Hosted by Film Unit.

LANTANA

RAY LAWRENCE, AUSTRALIA, 2001

SUN 17 MAY | 7:30PM | 215 SHARROW VALE ROAD | £3

Sharrow Reels present a mysterious title based on Andrew Bovell's play **Speaking In Tongues**, centred around a murder and the effects it has on the relationships of four couples in suburban Sydney. As usual, price of admission includes a slice of cake.

FILM/MUSIC/COFFEE AT #9

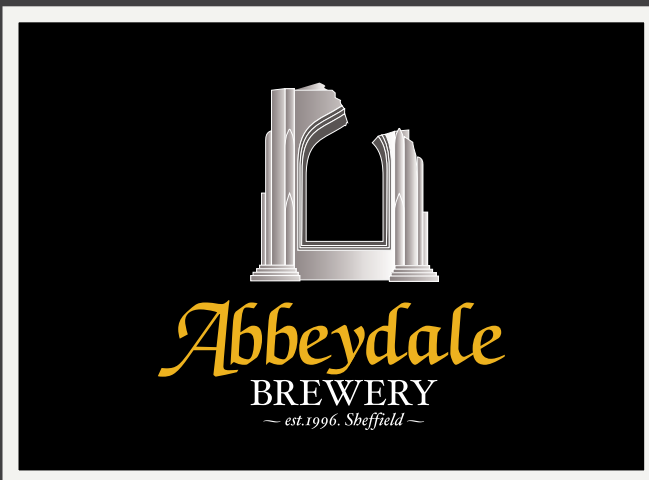
MON 18 MAY | 7PM | CAFÉ #9

Now it's springtime, we're focussing on food and how it's grown. We'll be showing a short about Abundance, the Sheffield scrumping innovators, as well films about coffee and other global crops. Come along, have a cup of coffee and a snack, and think about where it comes from.

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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ABBEYDALE BREWERY

ABBEYDALEBREWERY.CO.UK

As we continue our celebrations of seven years of Now Then Magazine into May, we thought a certain brewery worthy of a mention. Yes, we speak of Abbeydale Brewery, who for the last five years have supported the magazine, not only with regular advertising amongst these fair pages, but also by brewing us a beer each year.

This year, Now Then #7 will be a 4.5% unfiltered, blonde and beautifully carbonated beer using seven different hops, one for each year of the magazine's existence. Look out for instant floral aromas of tangerine and pine with definite tropical flavours, featuring a dry hop kick of Citra, Cascade and Liberty hops towards the end with a luscious, refreshingly crisp lime aftertaste. This is clearly one to savour and will be on sale from 18 May, so keep an eye out.

In the pipeline for Abbeydale Brewery this year is the renovation of The Rising Sun, their pub on Fulwood Road, with plans for an extensive food offering and larger bar area. The Rising Sun is well-known for its summer beer festival, Sunfest, which this year will happen from 9 to 12 July.

Also worth a mention is the series of collaborative beers Abbeydale have been working on with breweries from across the Atlantic, including Founders and Griffin Claw, as well as their signature ranges featuring the taste choices of staff at the brewery. This month, a strong Belgian blonde beer will also be released in celebration of their fundraising work for Cavendish Cancer Care. Good eggs.



RUSKIN IN SHEFFIELD 2015

RUSKININSHEFFIELD.COM

John Ruskin is a household name across the country, but his legacy of philosophy and philanthropy is felt particularly keenly in Sheffield, with its focus on the environment and connecting with the outdoors, as well as the standing exhibition at the Millennium Gallery.

It's fitting that the Guild of St George, who fund that exhibition and were set up by Ruskin himself in 1871, are celebrating his spirit and inviting people to reconnect with his legacy across a series of walks, talks and events taking place from May to November.

Highlights include a Pop-Up Ruskin Museum on South Road in Walkley, the opportunity to make hand-crafted tools with experts in Stanington, the chance to be an artist for the day in the Rivelin Valley, and much more. It will culminate in an exhibition at Millennium Gallery from 31 October to 8 November which will unite the creative work, displays and research from participating communities around the story of Ruskin in Sheffield.

This year will also see the unveiling of a plaque to mark the site of St George's Museum in Walkey, founded by Ruskin in 1875 to give working men access to sights and experiences normally preserved for the wealthy. Appropriately, this year's Walkley Festival (20 June to 5 July) will be Ruskin themed, featuring heritage trails and a specially created Ruskin loaf.

There's a huge amount to get involved in over the coming months, so check out the website for the full programme.

FLASH

SHEFFIELDSU.COM/FLASH

Based at Sheffield Students' Union, Flash is a series of inspirational talks aimed at providing the audience with a short 'flash' into the lives and minds of great people working in different areas of interest. From politics and the arts to lifestyle and culture, many bases are covered and the ultimate goal is to convey how and why these people do what they do.

Past guests hosted at the Union have included Owen Jones, Jeremy Paxman, Viv Albertine, Jeanette Winterson, Rob Brydon, Steve Edge, Fatima Bhutto and Howard Marks. Many are put on through collaborations with external partners and non-students are very much encouraged to come along. Visit the site for more info or follow Flash on Twitter - @flashsheffield.

CHANCE TO DANCE

30 MAY
CHANCETODANCE.ORG

Chance to Dance, Sheffield's only free festival of dance, takes place this month across indoor and outdoor venues in the city centre. Now in its 15th year, it represents groups from all of Sheffield's cultures, with each hosting a performance and a taster session for members of the public. This year there will also be a series of special workshops (details TBA). As the name implies, it's all about getting people excited about dance.

Chance to Dance runs from 11am to 4pm on Saturday 30 May, with a closing ceremony in the Peace Gardens featuring Sheffield Samba Band and MASS Samba, led by Holly Knight and Nisha Lall. Get down.

DOC/LOVERS WRISTBAND

5-10 JUNE
SHEFFDOCFEST.COM

The fabled Doc/Lovers wristband gives the privileged holder access to all films shown as part of Sheffield Doc/Fest's jam-packed five-day programme, which this year runs 6-10 June. To put that in perspective, last year Doc/Fest screened over 150 films, many of which included post-screening Q&A sessions with filmmakers and stars. While the wristband won't get you into talks, sessions and networking events, if it's an internationally acclaimed range of documentaries you're after, this is the one.

The wristband is priced at £60, or £50 for concessions, and can be bought online. Once booked, you can pick it up from the delegate centre at the Workstation from midday on Friday 5 June.

PEACE IN THE PARK BY NIGHT

13 JUNE
PEACEINTHEPARK.ORG.UK

Peace in the Park is back this year, but in a somewhat different guise. As many will remember, the festival was cancelled in 2013 due to issues with funding and the committee have been beaver away ever since to secure the festival's future. The daytime event we all know and love will now be biennial and back in the Ponderosa on 11 June 2016. In the meantime, you can keep up the spirit with Peace in the Park by Night, a fundraiser taking place at an as-yet-undisclosed location on 13 June. Keep an eye on the website for updates.

THE HIDE

SCOTLAND STREET
FACEBOOK.COM/THEHIDES3

The Hide on Scotland Street serves a few functions in one, housing creative studios, the Mugen Tea House, an event and exhibition space, and a brand new retail hall. The latter is the newest addition, offering industrial-style furniture and interior items, many of which have been upcycled or built from salvaged materials by local independent sellers. Lovers of the Antiques Quarter may find The Hide to be a home away from home, located as it is on the other side of the city centre.

The Hide also hosts a street food event on the third Friday of every month with the marvellous Percy & Lily's.

CAFE #9

9 NETHER EDGE ROAD
@CAFEHASH9

Cafe #9, located just off the central crossroads in Nether Edge, has been under the new ownership of Jonny Dean since January this year. It's quite honestly a caffeine-fuelled musical wonderland, filled to the brim with instruments, including, but not limited to, a double bass, a piano and a cajon, which are available for people to play.

This month Cafe #9 will be holding a listening party for the Payroll Union's new album (23 May) and a performance from Samuel Taylor and Gregory S Davies (29 May). This, combined with a regular pop-up from the Nether Edge Pizza Co on Wednesdays, makes Cafe #9 a great alternative to the pub.

THE LEADMILL

THE STAVES

2 MAY :: £12.50

TODDLA T

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BBC 6 MUSIC CELEBRATES SHEFFIELD

4 MAY :: FEAT: MYSTERY JETS & SLOW CLUB

KID WAVE & BULLY

5 MAY :: £8.00 :: THIS SHOW IS AN 18+ SHOW AT THE HARLEY

STORNOWAY

8 MAY :: £16.00

SLAVES

19 MAY :: £10.00

MARK WATSON

THE LEADMILL COMEDY CLUB

20 JUNE :: £15.00

GAZ COOMBS

22 MAY :: £15.00

LUCY SPRAGGAN

23 MAY :: SOLD OUT

THE BOHICAS

26 MAY :: £7.00

GRANDMASTER FLASH

31 MAY :: £12.50

SLEAFORD MODS

4 JUNE :: £10.00

THE SHERLOCKS

20 JUNE :: £8.00

THE LEADMILL COMEDY CLUB DANNY BHOY

22 JUNE :: £15.00

SOUTH PAW

27 JUNE :: £5.00

THE WIRED

4 JULY :: £5.00

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THE DANDY WARHOLS

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MARK LANEGAN

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+ ASHES
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+ STEAL THE CITY

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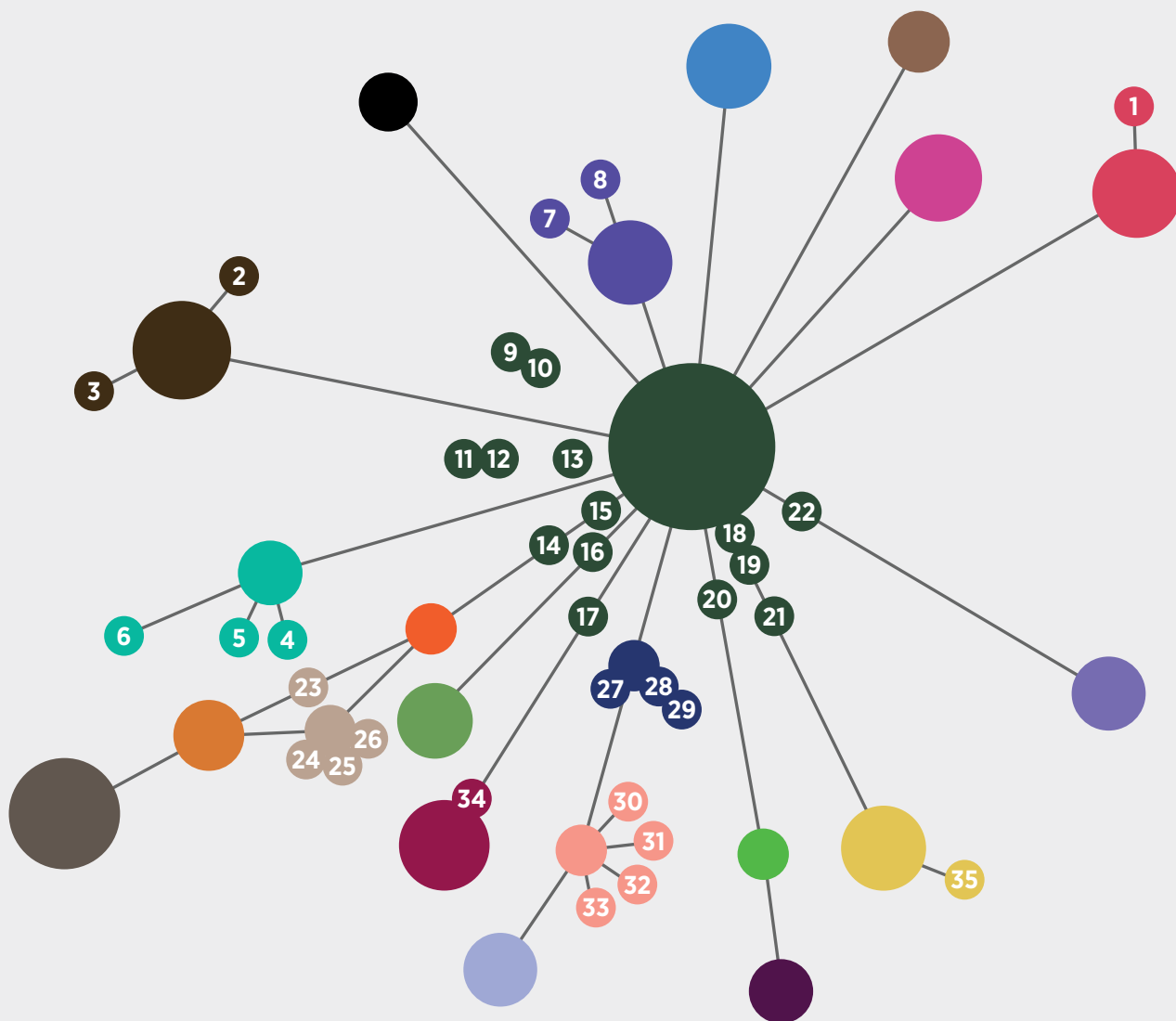
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